

Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences



Graduation Plan: All tracks

Personal information	
Name	Rafaël van Hees
Student number	4363272

Studio		
Name / Theme	Interiors Buildings Cities	
Main mentor	Rosbottom, prof. D.J.	Architecture
Second mentor	Klooster, M.W.	Architectural Engineering
Third mentor	Zeinstra, Ir. J.S.	Research
External examiner	Van den Berghe, K.B.J.	
Argumentation of choice of the studio	<p>In designing complex public buildings, Interiors Buildings Cities focusses on the design of interiors as catalysts for architecture, not as an afterthought. Working on different scales at an early stage of the design process, helps the aspiring architect in becoming adept at designing an experience, rather than just a building.</p> <p>It is usual for the studio to offer an actual project as a starting point for the graduation studio. The conditions and concerns of a real brief for a real client become a reference point for the development of both individual and collective questions.</p>	

Graduation project	
Title of the graduation project	An Architecture For Art
Goal	
Location:	Antwerp, Belgium
The posed problem,	<p>The redevelopment of M HKA, the contemporary art museum of Antwerp, on a new location close to its existing building, overlooking the river Scheldt. The gallery is envisioned to become part of a museum ensemble, composed of the Photo Museum (FOMU) and the recently reopened Museum of Fine Arts (KMSKA), establishing a new cultural focus for both Antwerp and Flanders, but also within an international context. The museum has a rich history and is currently being housed in a redeveloped and extended former grain warehouse. The move into the new, purpose-built museum building would also position it as an urban focus for the conversion of</p>

	<p>the monumental former dock into a new, linear public park.</p> <p>In its brief, the client describes a desire for an atmosphere of both 'industrial roughness and domestic intimacy', as well as it being a 'robust skeleton and a volatile space of experimentation'. This notwithstanding, the architecture should also be sustainable, in a broad sense: in its use of materials, in the use of existing subsoil (parts), but mostly it should be adaptable to future, different use.</p> <p>Finally, the museum is imagined to be organized through four components: collection, exhibition, archive, and forum. Its architecture should, uniting these components, attract a diverse audience.</p>
research questions and	How can a museum be designed to be both clear and welcoming, as well as include spaces in which the visitor wants to stay and simultaneously harbour art pieces of different types and with different messages?
design assignment in which these result.	<p>The museum will function as a means to actively engage visitors with art. To this aim, space will be developed for its permanent collection and temporary exhibitions, and transparent back-office spaces designed, such as the in-house depot and the working ateliers.</p> <p>The forum could become the catalyst of a social discourse, which could further influence the museum's policy on exhibitions and display, as well as a reference point within the mentioned museum ensemble.</p> <p>Combining the four components, (collection, exhibition, archive and forum) into rational floor plans and clear architecture, in which the routing for all actors, such as visitors, art pieces and staff, is logical.</p>

	Identifying the special needs to create a serene experience for the museum's visitors. The architecture will incorporate answers to lighting, proportion and form, materials, and colours. These could be used to create a suitable environment for the art objects.
Process	
Method description	
<p>The conducted research includes both individual and group work, on different scales, in the form of case studies, readings, podcasts and discussions. Especially visits to selected cases have been important to experience the atmosphere and discover how it was created.</p> <p>In order to create a better comprehension of how the typology of the museum functions, within the graduation studio, case studies of different contemporary art museums have been performed, forming an insight in, amongst other things, proportions, construction, and materials used.</p> <p>Research through literature combined with discussions on, for instance, what contemporary art is, or how the modern art museum has become a public space, in order to define the position of the architect and understand the synergies with other involved actors. On European level, research has shown the need expressed by the Faro convention document for an active participation in cultural heritage and considering the museum as a culture hub for social contacts.</p> <p>Individual research into an artist within the existing collection of the M HKA, culminating in a design of an art space for the artist in question, obtaining appreciation for, amongst other things, proportions, materials, and lighting,</p> <p>Group research into the museum's layered history, the location of both the existing building and the new site, to create a shared archive of research material, clarified architectural drawings of the building and the site, working site models, both digital and physical.</p>	

Literature and general practical preference

General literature

Hughes, R. (1991). *The Shock of the New*. (London, Thames and Hudson Ltd.)

Roos, J., Hoebink, D., Kok, A. (2019). *Metamorphosis, The transformation of Dutch Museums*

Hoebink D., *Erfgoed als Schouwspel, Over musea als opvoeringen van gemeenschapsculturen*, PhD thesis Erasmus Universiteit Rotterdam, Jan. 2016. Available at <https://repub.eur.nl/pub/79796> (English summary on pages 174-182).

Faro Convention of the Council of Europe <https://www.coe.int/en/web/culture-and-heritage/-/the-faro-convention-a-democratic-approach-to-cultural-heritage-> (accessed 16-01-23)

Case studies

Centre Georges Pompidou, Paris. Rogers + Piano

FRAC, Dunkerque. Lacaton + Vassal

KMSKA, Antwerp. Winders + Van Dijk (renovated by KAAN Architects)

Kunsthaus, Bregenz. Peter Zumthor

Kunsthaus, Zürich. David Chipperfield

M HKA, Antwerp. Michel Grandsard

Museu de arte São Paulo. Lina Bo Bardi

Museum Abteiburg, Mönchengladbach. Hans Hollein

New Museum, New York. SANAA

Tate Modern, London. Herzog + De Meuron

Articles discussed

English, D and Barat, C. (2019). 'Blackness at MoMA: A Legacy of Deficity', in *Among Others: Blackness at MoMA* (New York: MoMA)

Klonk, C. (2009). 'The Dilemma of the Modern Art Museum' in *Spaces of Experience: Art Gallery Interiors from 1800 to 2000* (New Haven; London: Yale University Press)

Pimlott, M. (2021), 'Visibility, Spectacle, Theatricality and Power: the problem of the museum'

Podcasts discussed

'Culture and Privilege', BBC, 8 September 2021

Grayson Perry, 'Beating the Bounds', BBC Reith Lectures, 4 April 2020

The Bilbao Effect #1: Bilbao, Spain Guggenheim Bilbao's director general discusses the city's world-renowned transformation

Reflection

1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?

The master programme (Architecture, Urbanism and Building Sciences) offers different directions a student can choose to follow, in order to become adept in combining innovative and sustainable solutions within the design practice. The Master Track Architecture focusses on using design as a means to deal with the different spatial, social and technical challenges within the built environment.

Both the studio topic 'palace', and the graduation topic 'an architecture for art' refer to the typology of complex public buildings, with roles and responsibilities to the society and culture that are constantly reinterpreted over time. The design of such a building requires the combination of the skills inherent to the Master Track.

2. What is the relevance of your graduation work in the larger social, professional and scientific framework.

The graduation work focusses on creating a durable design for a complex public building, making sure it is able to move along with rapidly changing societal trends. The project will propose the requirements necessary to meet the needs of architecture in terms of design, sustainability and materials used, but also the needs of its users and society as a whole. The design aims to represent an exemplary concept that could be implemented in other art galleries, either to be built or to be transformed.